A STUDY OF SELECTED WORKS WRITTEN FOR WINDS

A Field Report

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by

Vincent Carroll Nelson

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Vincent Carroll Nelson

Approved by Committee:

Betty M. Konable
Chairman

ASSOCIATE Dean of the School of Graduate Studies

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CHAPTER I

INTRODUCTION

In the past decade increasing numbers of music historians have focused their attention on the band, recording its history for future organizations. At this date, however, there is a wide chronological breach between the events that made band history and the historical record of these events.

It was the purpose of this thesis to make a modest contribution to the above historical record by a study of selected wind repertoire from 1597 to 1970 and of the instrumentation for which this repertoire was written.

The history of the modern wind band is measured in decades rather than centuries. Brass, reed, and percussion instruments, precursors of modern wind instruments, may be traced to ancient civilizations, but the grouping of wind and percussion instruments to form organizations which resemble the modern band is historically attributed to the Gabrielis, Giovanni and Andrea.

In his book, Music in Western Civilization, Paul Henry Lang quotes:

> The two Gabrielis set out to endow music with more color by extracting from each instrument the sounds that typify it and by mixing the specific colors judiciously with others. We

are at the threshold of the modern orchestra.[1]

The word "band" could have been substituted for "orchestra" in the above quotation.

Canzon duodecimi toni by Gabrieli has been selected to represent this earliest period of wind band history. The work is an excellent example of the polychoral style of music which was performed in the cathedrals by 1600 A.D. It also represents a type of music which is beginning to enjoy a renaissance today.

Repertoire chosen to represent later periods are:

Overture in C — 1792
Charles Catel

Overture in C is a representative example of the classic period in music. Its style has frequently been compared to that of Mozart.

Overture for Band — 1824
Felix Mendelssohn

Felix Mendelssohn has written a very romantic piece for the wind band which illustrates his mastery of romantic style.

Lincolnshire Posy — 1937
Percy Grainger

Lincolnshire Posy is characteristic of the transitional stage between romantic and contemporary music; a

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[1]Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Co., 1941), p. 248.

period when composers experimented with harmonic dissonance, free rhythm, chord clusters, and pentatonic scales.

Meditation 1965
Gunther Schuller

Meditation is an excellent example of a contemporary technique of writing for winds. The music displays a defiance of metered rhythm. Its harmonic structure ignores romantic techniques in favor of chord clusters and tonal colorings. It is an illustration of advanced writing for wind band.

CURRENT HISTORICAL RESEARCH

Music Organizations

Music organizations have made valuable contributions to historical study of the wind band. Since its inception, the American Bandmasters Association has shown an active interest in wind band history. The organization was founded on July 5, 1929 when several men, active in bands both in the United States and Canada, were invited to the Hotel Pennsylvania in New York City to become charter members of the new group who would foster the work of bands in our country. The publication of this organization, "The Journal of Band Research", has contributed a wealth of historical research to this field.

The American School Band Directors Association parallels this work in its journal, "The School Musician".

The Music Educators National Conference has established a library dedicated, in part, to the recording of music education history in the United States; a history to which bands and other instrumental ensembles have been a major contributor.

Books

Books written about the history of the band are not numerous. Notable exceptions are:

The Wind Band	Richard Franko Goldman
The Concert Band	Richard Franko Goldman
Bands of America	H. W. Schwartz
The Million Dollar Band	Col. Harold Bachman
Great Bands of America	Alberta Graham
Time and the Winds	Frederick Fennell
The Wind Band and Its Instruments	A. A. Clappe
The Modern Band	S. Gallo
The Military Band	S. C. Griffiths
The Military Band	G. Miller

Campus Research

The "Journal of Band Research", in an article regarding college research of the wind band, stated:

> Although exhaustive search of all available sources can produce only twenty-eight doctoral dissertations directly concerned with band it is with obvious optimism that we inaugerate this department as a regular presentation in the "Journal".[1]

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[1]Herbert W. Fred, "Dissertations and Theses", Journal of Band Research, IV (Spring 1968), p. 51.

INSTRUMENTATION

The study of repertoire selected for this thesis cannot be complete without a knowledge of the instrumentation for which it was written. Schuller's Meditation could not have been performed on sixteenth century instruments existing when Gabrieli wrote Canzon duodecimi toni. Each of the selected works exploited the capacities of available instruments, but they were limited by the technology of the day.

The instrumentation of the selected compositions will be studied as an integral part of the thesis.

CHAPTER II

CANZON DUODECIMI TONI

Giovanni Gabrieli

Canzon duodecimi toni, a work familiar to instrumentalists throughout the contemporary world, is an excellent example of the polychoral style of sixteenth century Europe. Its present form is a definite departure from the instrumentation for which it was written.

The original edition was scored for eight cornetts and two trombones. Canzon duodecimi toni is an early example of a composer indicating a precise instrumentation. It seems likely however, following the practice of the period, that performers did not always honor the prescribed grouping. Cornetts were probably interchanged with violini and the trombones by viols or bassoons. It is also recorded that in the original work it contained no dynamic or phrase markings and was written a major second higher than the present edition.

Cornetts used by Gabrieli were the type popular in the sixteenth century. They were the precursors of modern cornets and trumpets even though their appearance was quite different. The early, crude instruments were made

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[1]Oscar Thompson, The Cyclopedia of Music and Musicians (New York: Dodd, Mead, and Co., 1946), p. 380.

of wood, covered with leather and played with a wood or ivory cup mouthpiece and whose body was pierced with six or more finger-holes. They ranged in size from high soprano to bass. The bass cornett, commonly named the serpent, was very popular in Europe as an accompanying instrument for voices.[1]

In contemporary editions of Canzon duodecimi toni the original eight cornett parts are assigned to cornets, french horns, baritone horn and tuba.

Trombones of the sixteenth century were commonly known as sackbuts. They were invented in Italy about 1400 and were introduced in England around 1500 under the name Sackbut. The term "sackbut", a term of Spanish origin meaning draw-pipe, referred to the moveable slide design of the instrument.

The resemblance of early sackbuts to the contemporary trombone is strikingly similar. The basic contour of the instrument has not been changed in intervening centuries. Performance techniques are still similar. In its resonance the quality of the sackbut was thinner and lighter than that of the trombone.

It seems reasonable to assume that the sonorous, modern arrangement of Canzon duodecimi toni adds a depth

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[1]Oscar Thompson, op. cit., p. 380.

of tonal color unimaginable in the earlier century. It is certain, too, that the work represents less of a technical challenge to modern performers than it did to their sixteenth century counterparts. Interchangeable crooks and valves were not yet commonplace tools of the performing musicians.

In 1597, when Canzon duodecimi toni was composed instrumental music was growing in stature. Books describing instruments and outlining their playing techniques were increasingly popular. The first publication of this type is dated 1511.[1] Others followed throughout the century. It is significant that from the outset most of these books were written not in Latin but in the vernacular. They were designed for the practical musician, not for theorists. Problems of pitch, temperament and tuning were recorded for musicians of that day and for historians of the twentieth century. It can also be observed that the importance of improving the melodic line was closely related to improving the ornaments played on a certain instrument.

In 1618, Michael Praetorius wrote and published a book entitled Syntagma musicum (Treatise of Music) which contained descriptions and woodcuts of the various instruments

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[1]Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Co., 1960), pp. 198-201.

of the sixteenth century.[1] There were two things of particular interest of the instruments of this time:

1. The extraordinary number and variety of wind instruments.
2. The fact that all instruments were built in sets of families so that one uniform timbre was available throughout the entire range from bass to soprano.[2]

There seems little question that the uniform timbre of the cornett family used in the sixteenth century version of Canzon duodecimi toni produced a homogeniety of sound not to be equaled in its modern form.

Giovanni Gabrieli

Giovanni Gabrieli was born in Venice in or about 1557. He studied with his uncle, Andrea Gabrieli, who was considered to be a master of the Venetian school.[3] More than any of the Venetians who had preceded him, Giovanni Gabrieli devised an instrumental style as opposed to a vocal one. He had the ability to handle instruments with such mastery and variety of means that the history book is sometimes inclined to describe him as the "father of orchestration".[4] In 1584, he resided in Venice where

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[1]Donald Jay Grout, op. cit., pp. 198-201.

[2]Ibid.

[3]David Ewen, Complete Book of Classical Music (Englewood Cliffs, New Jersey: Prentice-Hall, 1968), p. 11.

[4]Ibid.

he was a substitute for Claudio Merulo as first organist of St. Mark's Cathedral. In 1585, he became second organist there, and upon the death of his uncle in 1586 he was appointed first organist of the cathedral. Here he wrote music which made him an important figure in Rennaisance instrumental music.

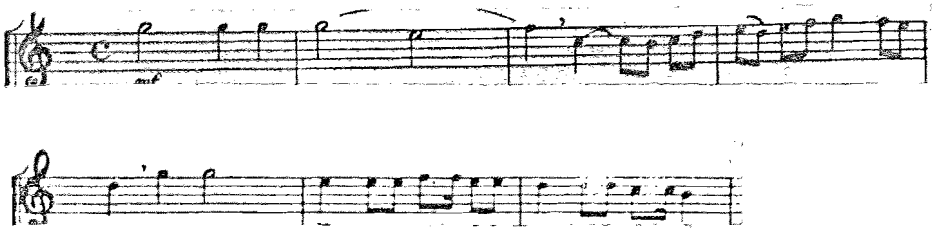
> The music of St. Mark's culminated in the polychoral works of Giovanni Gabrieli. Like Bach, he wrote the magnificent finish to a remarkable period of music. It must be remembered that although polychoral music reached its greatest heights in Venice, it was not an invention of the Venetian school, nor was it practiced exclusively there. The principle of the alternation of two groups of performers is probably almost as old as the history of music itself, and this principle was consciously developed early in the history of Christian church liturgy. As new tonal and technical resources were developed, they found their way into antiphonal music, which grew as other music grew. But despite its long history, the polychoral style was a dominant element in music for only one brief period of fifty years, from the period that produced Canzon duodecimi toni. At the very apex of its popularity, from 1600-1620, over ninety per cent of the published motets were written in polychoral style. Whereas the usual polychoral composition of the time was in eight parts for two choirs, Gabrieli expanded this at will, both with regard to the number of parts and the number of choirs. Gabrieli's works were based on the fusion of the old chanson style with the polychoral idiom. Although its melody retains the characteristics of the chanson, he soon abandoned much of the chanson form in his pre-occupation with tonal color. His works are dominated by contrast, that of space, high and low voices, forte and piano, tutti and separate choirs, and by a love of sound for the sake of sheer sound. His rhythm is simple, strong and unmistakable, as it had to be if the performers were to stay together. One of his favorite devices is the building of a climax

> within a work by gradually increasing the rhythmic complexity. His harmonic treatment is also simple, with a modern diatonic feeling and a regularity of harmonic change unknown to sixteenth century music outside of dances. Taken as a whole it is an idiom suited to its purpose and surroundings - simple yet splendid, proud yet devout.[1]

Canzon duodecimi toni was written for two choirs. It was undoubtedly heard frequently in the magnificent setting of St. Mark's vast courtyard.

The work is in a free sectional form A B C D E F G - one of the so called "chain canzonas".[2] The "canzon" whose development came largely through the efforts of Giovanni Gabrieli is one of the earliest forms of instrumental music.

The melody shown below, is typical of diatonic lines of the sixteenth century.



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[1]Giovanni Gabrieli, Canzon duodecimi toni Mary Rasmussen, Editor. (North Easton, Massachusetts: Robert King Music Co., 1958), p. 11.

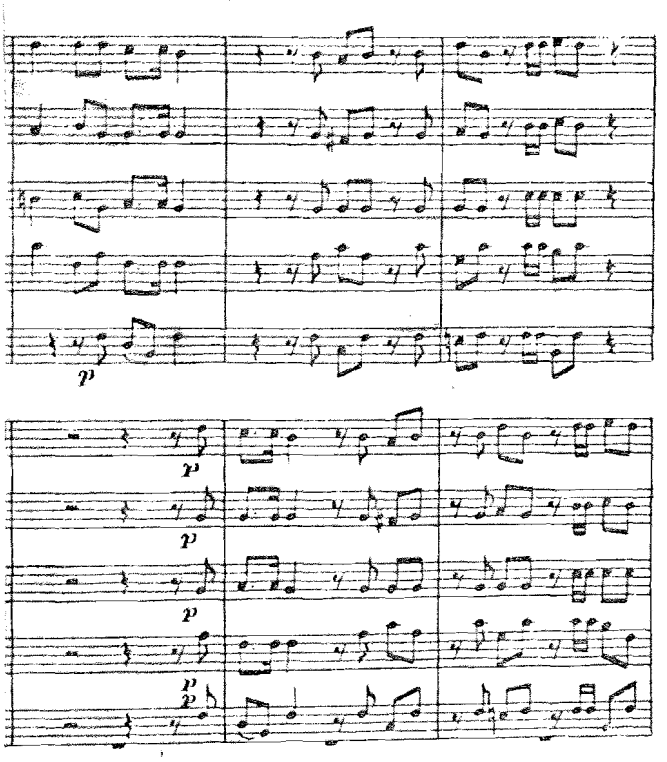
[2]Ibid.

[3]Ibid., pp. 1-2.

The harmonic treatment of the work is also simple as the first five bars indicate:

Measure #1 Bb
" #2 F - Bb
" #3 Eb - Bb
" #4 Bb - F
" #5 F - Bb

The alternation of choirs by beats or small time durations would seem to be a later sixteenth century development. Earlier treatment of dual choirs alternated broad phrases avoiding problems of precision. Bars #7, #8, and #9 of Canzon duodecimi toni shown below illustrate the more complex, late sixteenth century technique. Phrases alternate at one count intervals. Entrances overlap demanding exact precision.



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[1]Giovanni Gabrieli, op. cit., p. 2.
Mary Rasmussen

CHAPTER III

OVERTURE IN C

Charles Catel

The end of the eighteenth century marks the close of the early and the beginning of the modern period of the band. In France, Bernard Sarette, an initiative young musician, organized in 1789 the band of the National Guard. The time and setting, the French Revolution, was ideal for Sarrette's stirring music at large popular assemblies, demonstrations and ceremonies.[1] By 1790 the band of the National Guard numbered seventy players making it the largest and most satisfactory band at this time. Francois Joseph Gossec became its director and Charles Simon Catel assistant director. In addition to their fame as bandmasters, they were well recognized French composers. Richard Franko Goldman wrote:

> Some of the first real masterpieces written for band, came from the minds and pens of these men.[2]

Charles Simon Catel was born on June 10, 1773. He studied at the Royale de Chant in Paris with Gossec and

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[1]Richard Franko Goldman, The Wind Band (Boston, Massachusetts: Allyn and Bacon, Inc., 1961), p. 25.

[2]Ibid., p. 26.

Gobert. In 1790 he was appointed chief, conjointly with Gossec of the band of the National Guard. It is for this group that Catel wrote a vast quantity of military music adopted throughout the revolutionary army.

When the Paris Conservatory was founded in 1795, Catel was appointed professor of harmony. A theory and harmony book entitled "Traite d'harmonie" dates from this appointment. In later years, he became one of the inspectors of the Conservatory. He died on November 29, 1830.

The instrumentation of the French military bands varies greatly. When the band of the National Guard was first formed the size of the group was considerably smaller than the bands of today. It is believed that Catel wrote for approximately thirty-six players when he composed his famous Overture in C for the band in 1792. The instrumentation for this composition was:

French Infantry Band

2 Flutes in F or Eb	2 Contra Bassoons
2 Clarinets in F or Eb	2 Trumpets, F or Eb
4 Oboes	4 Horns, F or Eb
12 Clarinets, Bb or C	2 Trombones
6 Bassoons[1]	

Flutes used in Catel's work were either F or Eb whistle and transverse models. The most common of these

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[1]Richard Franko Goldman, The Concert Band (New York: Rinehart & Co., Inc., 1946), p. 40.

was the treble whistle instrument in F', however, some composers and performers did not feel its quiet and expressionless tone was suited for the growing sonority in eighteenth century bands and orchestras.[1] Later the whistle-flute was completely replaced by the transverse model because of its larger and fuller sound.

The standard clarinet at the end of the eighteenth century was one which used five keys. The soprano or high clarinet was pitched in F, Eb, or D. The normal, or lower, clarinet was pitched in C, B, and A.[2] It has been described as follows:

a. The ebony mouthpiece; rather narrow, with a "table" for a short reed which was tied on, and might be placed either against the upper or the lower lip.
b. The barrel; varying slightly in length, for tuning purposes.
c. The upper middle-piece; with three finger-holes and two keys mounted in wooden rings or blocks.
d. The lower middle-piece; with the three right hand finger-holes.
e. The lower piece; with the right little finger-hole and the three keys mounted in a wooden bulge which went right around the tube.
f. The expanding bell.[3]

The usual material used for the clarinet was boxwood

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[1]Adam Carse, Musical Wind Instruments (New York: Da Capo Press, 1965), p. 113.

[2]Ibid., p. 155.

[3]Adam Carse, op. cit., p. 155.

and ivory and bone ferrules to protect the joints and end of the bell.

Limitations of the eighteenth century clarinet included faulty, uneven intonation and fingering difficulties which produced indescribable "coos" and "squeaks".

The oboe underwent a major change by this date. The upper piece of the oboe contained three upper-note holes. The middle-piece contained lower finger-holes and two keys. Two tuning holes were situated about 3 1/2 to 4" from the end of the bell producing low c'.[1] It is believed the eighteenth century oboe used a broader reed than those of the seventeenth century resulting in a heavier tone than its modern day counterpart.

The eighteenth century bassoon was made up of five detachable pieces:

1. metal crook
2. wing joint
3. butt
4. long-joint
5. bell joint[2]

Of the six finger-holes which produced the primar scale of G-f, three were in the wing joint section, and three were located in front of the back section, or butt. The F key for the right little finger and the right hand

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[1] Ibid., p. 131.

[2] Adam Carse, op. cit., p. 187.

thumb-hole were on the butt section. Two long keys were mounted on the long-joint first by wooden rings, and later by blocks. The modern bassoon is based on this model.[1]

The trumpets of the eighteenth century were known as keyed trumpets. They were made in a shortened form with four folds of the tube to one of which a tuning slide was fitted. The instrument was grasped by the right hand and held "flatways" so that left hand fingers lay over the ends of the key-shanks.[2] The usual number of keys was five, but there were also trumpets which used four and six keys. The F and Eb trumpet used by Catel was pitched as a G or A trumpet, but by adding a set of crooks it could be pitched in F or Eb.[3]

Horns were still partially associated with the original hunting horn. However, they were beginning to use crooks, as were the trumpets, enabling them to play the music of orchestras and bands. The conicity of the slender tube, tapering from the wide bell to about 1/2 of an inch at the mouthpiece end, was interrupted in the middle by a cylindrical portion at the point where the tuning slide was inserted.[4] The full set of crooks required to complete the outfit of the hand-horn were for Bb alto, A, G, F, E,

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[1] Ibid.

[2] Ibid., p. 234.

[3] Adam Carse, op. cit., p. 234.

[4] Ibid., p. 217.

Eb, D, C, and Bb basso.[1]

The trombone of this century shows few changes of relative unimportance. On the early eighteenth century trombone the flat, detachable stays still steadied the bell-pipe, but before the end of the century tubes of the trombone were held fast by a fixed tubular stay. Because of its use in military bands the trombone losts its former funnel-shaped appearance giving way to sudden expansion of the tube at the extreme end. The most common trombones were the alto instrument in Eb, the tenor in Bb, and the bass in either Eb or F.[2] These three formed the standard family of the nineteenth century.

The Overture in C composed in 1792 for the band of the National Guard, shows Catel at his best. The Overture is in straightforward sonata form, with a slow introduction. The following is an illustration of the form and harmonic structure of the work:

Introduction		Measure #1 - #30
Exposition		
First Theme	I	C Major mm. #31 - #127
Development		
Second Theme	V	G Major mm. #128 - #220
Recapitulation		
First Theme	I	C Major mm. #221 - #249
Coda		
First Theme	I	C Major mm. #250 - #296
Second Theme	V	G Major mm. #297 - End

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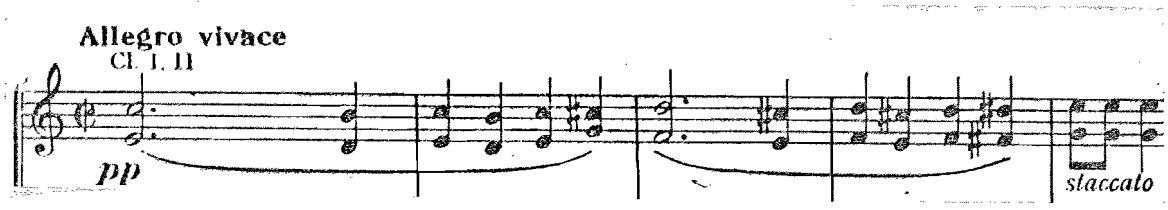
[1] Ibid., p. 218.

[2] Adam Carse, op. cit., p. 256.

The melody is a simple diatonic line, characteristic of eighteenth



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Catel has handled the rhythm in a manner which clearly illustrates the recognizable influence of Mozart.

Overture in C is one of the most delightful of all the works composed for wind band during this period. In its elegance and clarity, it is characteristic of the perfection of late eighteenth century style, and compares more than favorably with similar works by Mehul, Gossec or Cherubini.

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[1]Charles Catel, Overture in C (New York: Beekman Music, Inc., 1958), p. 3.

CHAPTER IV

OVERTURE FOR BAND

Felix Mendelssohn

In the early 1800's French military bands reflected national changes in economy. Meanwhile, English and German bands were rapidly growing. At this time leading regimental bands in England had grown from groups of eight to twelve players, to ensembles numbering up to twenty-five. By 1835, nearly all of the standard infantry bands in Europe consisted of between thirty and forty performers.[1] At this time, Felix Mendelssohn contributed to the development of the band through his compositions written for the new medium. His most familiar work for winds is Overture for Band, or Military Overture.[2]

Felix Mendelssohn was born in Hamburg, Germany on February 3, 1809. He was the son of a banker, and the grandson of the famous philosopher Moses Mendelssohn. He was exposed to musical training at an early age, and he made his debut as a concert pianist at the age of nine. By the following year his compositions were performed frequently throughout Germany. Mendelssohn was a man who from the

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[1]Richard Franko Goldman, The Wind Band, p. 26.

[2]Richard Franko Goldman, The Concert Band, p. 192.

beginning was encouraged to cultivate his immense talent. By 1821, he had written numerous larger works including symphonies and operas.

Mendelssohn's Overture for Band, or Military Overture, was written during the summer of 1824 while he was staying at the fashionable seaside resort of Doberan on the shore of the Baltic. The resort was proud to boast of its very acceptable wind band, so Mendelssohn attended one of its concerts. He was so interested in what he saw and heard that he felt compelled to compose a work for the group. As a result, he wrote Overture for Band which was published by Simrock in 1826 entitled Ouverture fur Harmoniemusik, Op. 24.[1]

Mendelssohn's music has been described much like himself. It is singularly free of struggle, torment, frustration, or passion.[2] His music was very programatic. He would frequently use descriptive titles to provide insight to the intent of his music. He was by no means a revolutionist or innovator, nevertheless he succeeded in creating his own language. He has been revered highly by his contemporaries as well as historians. Wagner once said of

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[1]Felix Mendelssohn, Overture for Band
William D. Revelli, Editor
(New York: G. Schirmer, Inc., 1948), p. 3.

[2]David Ewen, The Complete Book of Classical Music (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1965), p. 451.

him: "a landscape painter of the first order."[1]

The historian Donald Jay Grout once remarked about Mendelssohn's ability to give through his music a subtle suggestion or impression of a program, rather than a vividly realistic picture.

> the program, is no more than a faint mist about the structure, lending charm to the view but not obscuring the outlines.[2]

The original instrumentation of Overture for Band was as follows:

1 Piccolo	1 Contrabassoon
1 Flute	1 Bass Horn
2 Clarinets in F	2 Horns in C
2 Clarinets in C	2 Horns in F
2 Oboes	2 Trumpets in C
2 Basset-horns in F	1 Alto Trombone
2 Bassoons	1 Tenor Trombone
1 Side Drum	1 Bass Trombone
1 Bass Drum	Triangle-Cymbals[3]

The original instrumentation was small but complete. Later in Mendelssohn's life, William Wieprecht rearranged the work for a larger band.[4] Wieprecht was one of the first important reformers who attempted to systematize the wind band. His version of the overture has been played more or less consistently in adaptions for modern instruments.

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[1] David Ewen, op. cit., p. 451.

[2] Ibid.

[3] Felix Mendelssohn, op. cit., p. 3.
William D. Revelli

[4] Richard Franko Goldman, The Concert Band, p. 193.

It was revived in 1945 by the Goldman Band.

Mendelssohn is believed to have written other works for band. Grove's Dictionary of Music and Musicians list an intriguing Andante and Allegro, written in 1826 for a Beer-garden band which Mendelssohn used to pass on his way to bathe. The manuscript of the piece has probably been lost.[1]

The instruments of this period are much the same as those which were used for the bands of the late eighteenth century. Woodwinds were still limited in areas of range, intonation, and flexibility. Clarinets were still made from boxwood and employed few new keys to utilize cross-fingerings.

The brass family, still in the pre-valve era, continued to use tone holes.

One item of interest, however, is the use of the two basset-horns in the Overture for Band. It is believed that the basset-horn was invented in 1770 at Passau in Baveria.[2] The man responsible for the new instrument was named Mayrhofer who worked as an instrument maker in Passau.

The basset-horn was usually pitched in F and is believed to be the fore-runner of our modern day alto-

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[1] Ibid.

[2] Adam Carse, op. cit., p. 168.

clarinet. It was pitched in F (a fifth lower than the C clarinet) but provided with an extension of the lower part of the tube which carried the compass two notes, (or four semi-tones) below the (written) E of the clarinet family; the actual sound of the lowest note is therefore F.[1]

Early basset-horns were provided with seven keys, of which only four corresponded to the four keys of the contemporary clarinet. The bell was either of brass or box-wood like the rest of the instrument, and it might be quite round or oval. It was sometimes held between players' knees. Its oval or slightly flattened shape was easier to grip than the round model.

During the course of the first half of the nine-teenth century all of the keys of the clarinet were gradually added to the upper part, and two additional keys on the "box" provided for the two missing semi-tones in the extension.[2] Any number of keys from eight to seventeen occur on basset-horns made between 1800 - 1850.

From the time of its invention in 1770, however, the basset-horn has never quite vanished. It is still made in the usual form of all the larger clarinets, with a straight wooden tube, a slightly curved metal neck which

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[1] Ibid.

[2] Adam Carse, op. cit., p. 170.

receives the mouthpiece, and in France and England, with an upturned metal bell. In Germany, except for the slight curve of the metal neck at the upper end, the basset-horn is sometimes made quite straight, with a wooden or metal bell. This instrument has been given all the usual key-facilities of the larger clarinets, and is made, or can be made, with any key system of clarinet fingering that may be desired. The extra keys for the "basset-notes" are worked either by the right thumb or by both little fingers.[1]

The term "overture" is defined as instrumental music composed as an introduction to an opera, oratoria, or stage play. Overtures can be and are performed separately in concerts. Mendelssohn and Brahms are two composers who used this form as a title for an independent instrumental composition. The form usually consists of an introductory passage, then followed by the formal scheme of three sections, usually fast - slow - fast. The form of Mendelssohn's Overture for Band is as follows:

Slow Introduction	
First Theme	Key of C Major I
Second Theme	Key of G Major V
First Theme	Key of C Major I

The romantic melodies of Mendelssohn have a warm, intense, personal feeling. They are fully effective when

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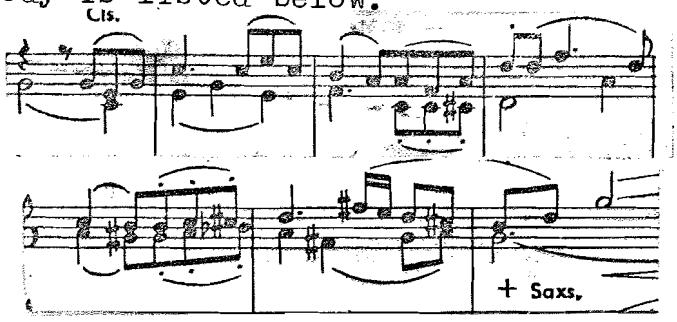
[1] Ibid., p. 171.

heard with their supporting harmonies.[1] An example of his romantic melody is listed below.



[2]

The composers of the romantic period consistently employed cross-rhythms and syncopations as part of their rhythmic vocabulary. There are numerous complex and rhapsodic rhythmic designs which greatly enhance the subjective character of Romantic music.[3]

Harmonic concepts broadened in the nineteenth century and furnished the means to create tone color and subjective expression. New chords - altered, seventh, and ninth - and imaginative chord progressions appeared. The romantic composers used modulation for its own effect rather than as a means to an end. Chromaticism fostered an increasingly obscure tonality that gradually resulted in a disintegration of the major-minor system.[4]

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[1]John Gillespie, The Musical Experience (Belmont, California: Wadsworth Publishing Co., Inc., 1968), p. 219.

[2]Felix Mendelssohn, op. cit., p. 1.
William D. Revelli

[3]John Gillespie, op. cit., p. 219.

[4]Ibid.

Mendelssohn's precocity is the more amazing when one considers the maturity of the work. Already the style is elegant, the imagination fanciful, the form lucid, and the orchestration refined and balanced by a master of objective romanticism. The creative glow of the music to "A Midsummer Night's Dream", composed two years later, is clearly adumbrated in this spontaneous score.[1]

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[1]Felix Mendelssohn, op. cit., p. 3.
William D. Revelli

CHAPTER V

LINCOLNSHIRE POSY

Percy Aldridge Grainger

By early years of the twentieth century, the band realized increasing prestige as a performing medium. Military bands were still prominent, but bands now emerged as entertainment mediums performing in countless European and American parks and concert halls. Transcriptions of orchestral works appeared frequently on these programs, but works written specifically for the wind band appeared in increasing numbers. Percy Grainger emerged as one of the more prolific composers for the new medium.

Percy Aldridge Grainger was born in Brighton, Victoria on July 8, 1882. He studied piano for five years with his mother, who was a professional teacher, and later studied in Melbourne with Mr. Louis Pabst. From 1894 to 1900 he was a pupil of James Kwast at Frankfort. He concertized in Germany, but his real career as a pianist began in London.[1] He toured Great Britain, Australia, New Zealand, and South Africa meeting with great success at every point.

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[1]Oscar Thompson, op. cit., p. 691.

He made his first American debut in a recital in New York on February 11, 1915. He soon began to identify himself with American musical activities and decided to make the United States his home.

During World War I he enlisted as a bandsman in the United States Army, as an oboist, and he soon was made an instructor in the Army Music School. It is interesting to note that he rejected lucritive concert fees, reported to be $1,000.00 or more, for the thirty dollars a month he received as a member of the United States Army. The following quote by Grainger explains his feeling on the enlistment:

> I am very happy here. I have very much wanted to give any musical gift which I have, to this country; to serve in a musical way. Also I wanted to enlist under Resta who is a bandmaster here; he is a particularly brilliant musician. I enlisted because I love America, its generous humanitarianism, its woundrous kindliness, and broad tolerance. I took out my papers soon after I arrived, and wish to make America my home. It is only natural that in times of trial like these, the musician should long to pass on to others in as broad, as public, as democratic a manner as possible, the message of calm comfort, optimism and courage that is the very soul of music, whether it be of Bach, or Wagner or Chopin, or of a military band playing "Somewhere on Broadway" or "Over There". My life in the army here is deeply happy and I should be content to remain here always."[1]

In 1919 Grainger became a naturalized citizen. He toured Europe and America many times after that date. For several years he served as professor and head of the music

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[1]Annie E. S. Beard, Our Foreign-Born Citizens (New York: Thomas Y. Crowell Company, 1922), pp. 121-122.

department of Washington Square College, New York University.

As a composer, Grainger was self-taught. He turned his attention largely to the folk-music of many countries. He visited and collected recordings of folk-music in Europe, Australia, Africa, and America. His love of folk-songs is evident in his published works for band.

Grainger's interest in band music was revived during army service. His published band works; including beautiful settings of Shepherds Hey, Molly on the Shore, and Irish Tune from County Derry, date from this period.

All of Grainger's works for the band are characterized by the most imaginative exploitation of band sonorities.[1] Grainger had the ability to be original and resourceful in manipulation of instruments. Even his simple pieces such as Irish Tune from County Derry, radiate a freshness of tonal coloring.

Grainger was a harmonic inventor, yet, unlike many contemporary composers his style is not excruciatingly dissonant. One writer has stated that his dissonance tingles rather than irritates. Much of his music employs conventional with modal harmonization, parallel chords, irregular resolutions, superimposed chords, and piquant dissonances result in a rich, exalting, colorful harmonic palette.[2]

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[1]Richard Franko Goldman, The Wind Band, p. 227.

[2]Herbert W. Fred, "Percy Grainger's Music for the Wind Band" from Journal of Band Research (College Park, Maryland: University of Maryland Press, 1966), pp. 11-12.

The use of instruments less common to band scores; contra-bassoon, soprano and bass saxophones, piano, marimba, xylophone, celeste, and various kinds of bells, contribute to the Grainger band sonority. Realizing that these instruments were relatively scarce Grainger assiduously indicated optional parts.

Lincolnshire Posy is a folk-song suite. It was completed in 1937 and is based on folk-songs collected in Lincolnshire, England mainly in 1905-1906 by listening to the folk singers of that community. The work consists of six movements, each a folk song melody scored for band. The following is a short description of each movement.

"Dublin Bay"	It is a sailor's song which was noted down by Grainger in 1905 from the singing of Mr. Deane of Hibbaldstowe, Lincolnshire, England. At the time it was recorded, Mr. Deane was in the hospital recovering from a fall. Even though Mr. Deane was very weak, he was happy and proud to relive the folksong for Grainger.
"Harkstow Grange"	This melody was sung for Grainger by George Gouldthorpe in 1905. It is a narration of a tragedy involving a miser and his man from Goxhill, North Lincolnshire, England.
"Rufford Park Poachers"	This is a poaching song noted down by Grainger in 1906 from the singing of Joseph Taylor who lived in Saxby-All Saints, Lincolnshire, England.

"The Brisk Young Sailor"	It tells the story of a young seaman who returns to marry his true love. It was recorded by Grainger in 1906 from the singing of Mrs. Thompson, who was born in Liverpool, but living in Barton on Humber, Lincolnshire, England.
"Lord Melbourne"	An illustration of a war song in England. It was recorded by Grainger in 1906 from the singing of George Wray of Barton on Humber, Lincolnshire, England. Grainger has used the term "free time" to achieve the irregular rhythmic feeling. Bar lines are non-existent in parts of the piece.
"The Lost Lady Found"	A dance song recorded by Lucy E. Broadwood from the singing of her Lincolnshire nurse, Mrs. Hill. It is a real dance song handed down from the days when voices, rather than instruments held village dancers together.[1]

Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody, a musical portrait of the singer's personality no less than of his habits of song; his regular or irregular wonts of rhythm; his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, and his tendency towards breadth on delicacy of tone.[2]

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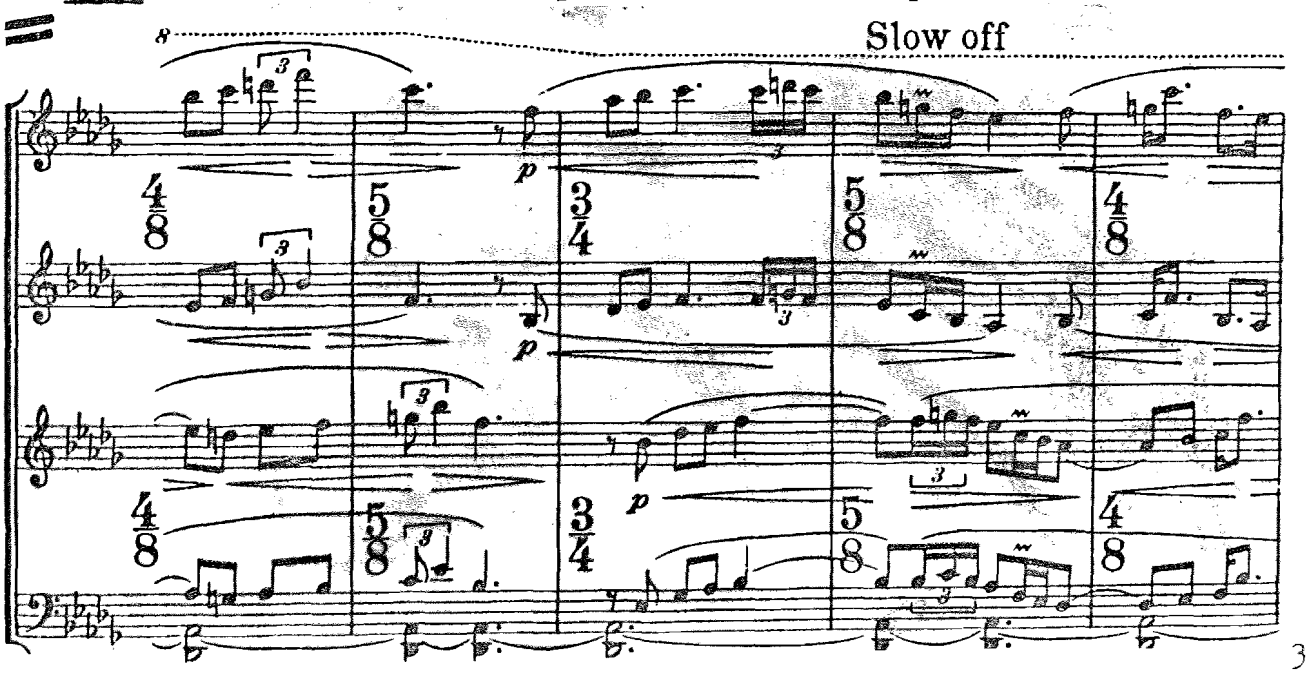
[1]Percy Aldridge Grainger, Lincolnshire Posy (London: Schott and Co. Ltd., 1940), p. 1.

[2]Ibid., p. 2.

Grainger's music reflects his love and happiness he feels for his heritage and life. A British critic once remarked, he is the only happy composer living.[1]

Interesting sounds are always found, whether the writing is for a few instruments or full band. Grainger was perhaps the first band composer to fully realize the instrumental timbres available in the band.[2]

Grainger also employed a great deal of rhythmic freedom in his works in an attempt to capture the regular or irregular wonts of rhythm of the singers who sang the songs for him. "Rufford Park Poachers" from Lincolnshire Posy is an excellent example of this technique.



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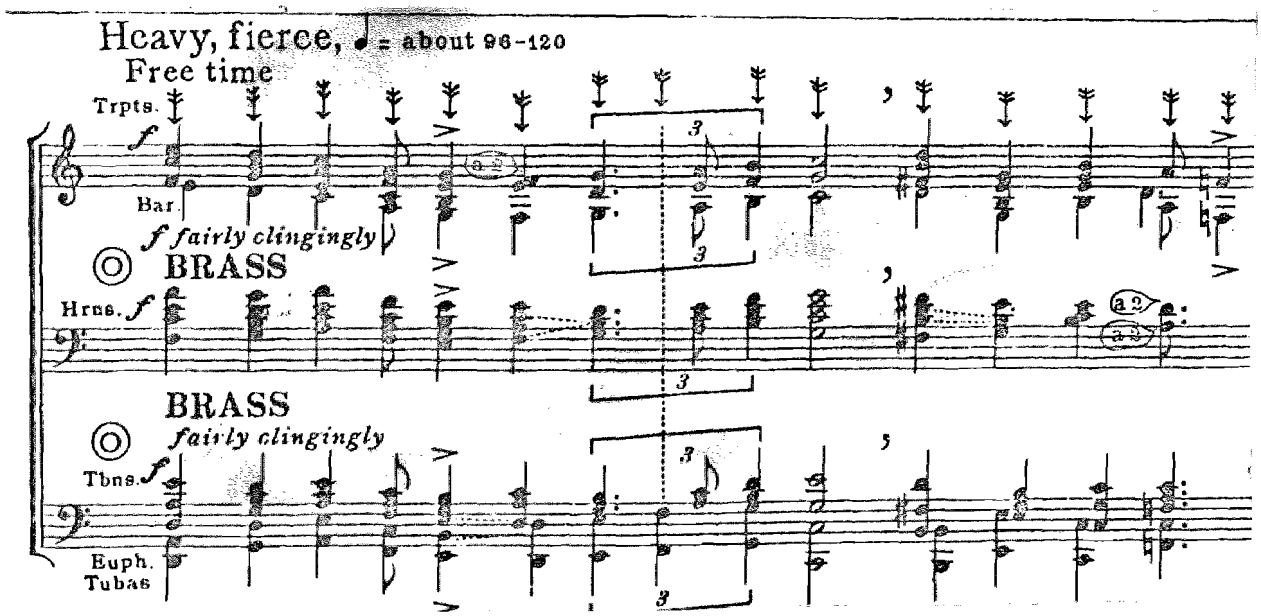
[1]Percy Aldridge Grainger, op. cit., p. 2.

[2]Annie E. S. Beard, op. cit., p. 118.

[3]Percy Aldridge Grainger, op. cit., p. 23.

The composer's use of irregular rhythms does not preclude use of conventional rhythm patterns. Some of his scores contain vigorous, rhythmically patterned music within the framework of common meter. Clever use of syncopated accents, and antiphonal rhythm patterns add interest to the basic rhythmic impulse.[1]

To capture the folk-song feeling, Grainger's melodies depict use of "free time" or long bars without a time signature. The result is a melody which is free of rigidity. An excellent example is found in "Lord Melbourne" from Lincolnshire Posy.



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[1]Herbert W. Fred, op. cit., p. 14.

[2]Percy Aldridge Grainger, op. cit., p. 29.

The instrumentation for Lincolnshire Posy is listed below:

Piccolo
Flutes I & II
Oboes I & II
English Horn
(ad lib.)
Bassoons I & II
Double-Bassoon
(ad lib.)
Eb Clarinet
4 Bb Clarinet I
4 Bb Clarinet II
4 Bb Clarinet III
Eb Alto Clarinet
2 Bb Bass Clarinet
Bb Soprano Saxophone
Eb Alto Saxophone I
Eb Alto Saxophone II
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Bass Saxophone
(ad lib.)

3 Cornet (Trumpet) I
3 Cornet (Trumpet) II
3 Cornet (Trumpet) III
2 Eb Horns I & II
2 Eb Horns III & IV
3 Trombones I & II
Bass Trombone
2 Bb Baritone (Treble)
2 Euphonium (Bass Clef)
5 Tubas
String Bass
Kettle Drums
2 Tuneful Percussion
(Xylophone, Swiss
Hand Bells, Tubular
Chimes, ad lib.)
Side Drum
Bass Drum
Cymbals[1]

By 1937 when Lincolnshire Posy was written the clarinet family was consolidated into two main pitch categories. The regular clarinet in Bb and the Bass in Bb were joined by the Eb clarinet and the Eb Alto Clarinet. The Boehm-System of fingering replaced the Albert System and it became the standard system in France, Latin American countries, and on both American continents. In England it was the only one manufactured.

The invention of the Saxophone took place in France in 1846 when the inventor, Adolphe Sax, created a totally

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[1]Percy Aldridge Grainger, op. cit., p. 1.

new family of instruments producing new sonorities for the wind band.

The brass family had made significant improvement by this time. Trumpets were no longer using tone holes. The modern three valve system was used in all countries by the late nineteenth century. Horns, Baritones, and Tubas also made use of this new system. Trombones retained their basic design and performance characteristics.

Percussion became a more influential element in new wind band music. Several different types of tunable percussion are being used to attain new sonorities and timbres.

CHAPTER VI

MEDITATION

Gunther Schuller

In decades following Lincolnshire Posy the band became increasingly complex. Grainger championed the use of irregular rhythms and questioned established techniques. Later music frequently displays a total defiance of metered rhythm, conventional harmonies, chord clusters, and tonal colorings. Gunther Schuller's Meditation is an excellent example.

Schuller belongs in the camp of the avant-garde by virtue of his provocative and frequently successful experiments. He was born in New York City on November 22, 1925. He came from a musical family. When he was twelve, he became a soprano at the St. Thomas Choir School in New York. He studied the flute, but after two years he turned his attention to the French Horn, an instrument which he mastered. He attended the Manhatten School of Music for a time to study theory, but beyond this he has been self-taught.[1]

Schuller played professionally as hornist in several Ballet and Symphony orchestras. His first real success

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[1]David Ewen, The World of Twentieth Century Music (Englewood Cliffs: Prentice-Hall Inc., 1968), p. 695.

as a composer came in 1950 with the performance in New York of his work, Symphony for Brass and Percussion.[1]

During the years of 1945 to 1959 he spent much of his time playing horn in the Metropolitan Opera. After leaving the "Met", Schuller devoted himself to conducting, teaching, and composition.

He has received numerous honors for his work. In 1960 he received awards from the National Institute of Art and Letters and Brandeis University. He has twice been awarded a Guggenheim Fellowship. He has served as a special emissary from the United States State Department to West Germany, Yugoslavia, and Poland.

In 1964, Schuller was appointed associate professor of music at Yale, and in 1965 succeeded Aaron Copland as head of the composition department at the Berkshire Music Center at Tanglewood. He resigned from Yale in 1966 to become president of the New England Conservatory in Boston. A position which he still possesses.

During his life he has given a new timbre to instrumental music. He has been described as a virtuoso of orchestration. He possesses an extraordinary ear for timbre and a remarkable gift to exploit the finest potential

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[1]David Ewen, op. cit., p. 695.

of instruments.[1] He is the creator of "third stream music", a term which he devised in 1957 to describe compositions trying to bring about a fusion between jazz improvisations and the twelve-tone technique.[2] Gunther Schuller has proven that melody and the most advanced serial technique are by no means incompatible.

The instrumentation of Meditation is listed below:

Piccolo
(6) 1st, 2nd & 3rd Flutes
4th Flute (Alto Flute ad lib.)
(2) 1st & 2nd Oboes
English Horn
(2) 1st & 2nd Bassoons
Eb Clarinet
(6) 1st Bb Clarinets
(5) 2nd Bb Clarinets
(4) 3rd Clarinets
(2) 1st & 2nd Eb Alto Clarinets
(2) 1st & 2nd Bass Clarinets
(2) Bb Contrabass Clarinets
1st Eb Alto Sax
2nd Eb Alto Sax
Bb Tenor Sax
Eb Baritone Sax

(4) 1st Bb Cornets
(2) 2nd Bb Cornets
3rd Bb Cornet
(2) 1st & 2nd Bb Trumpets
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
(2) 1st Trombones
(2) 2nd Trombones
3rd Trombone
(2) Baritones (Treble Clef)
(2) Euphoniums (Baritones Bass Clef)
(3) Tubas
String Bass
(3) Percussion (3 Suspended Cymbals, Triangle, Tam-tam, Timpani, Glockenspiel)

Meditation was a commission by Schuller. It was to be a piece of "restful" music playable by a high school band. Schuller felt that it should be basically slow music

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[1] David Ewen, op. cit., p. 695.

[2] Ibid.

making limited technical and expressive demands on the players. He did not feel however, that he could not use the twelve-tone technique.

Part of his plan in writing Meditation was to explore and make use of mass sonorities available in the band. He wanted to make considerable use of low register members of the clarinet family, the juxtaposition of various brass sonorities throughout the piece, and the lyric quality of wind instruments.[1]

Schuller felt that before the director of Meditation concerns himself with the twelve-tone technique, he should understand the overall form of the work and the necessity to shape it in terms of sonority. He states, like much twelve-tone music, themes are non-existent, but this does not mean that there are no melodies. There are no themes in conventional nineteenth century style. Main melodic carriers reveal themselves either through their higher dynamic levels or expression markings.[2]

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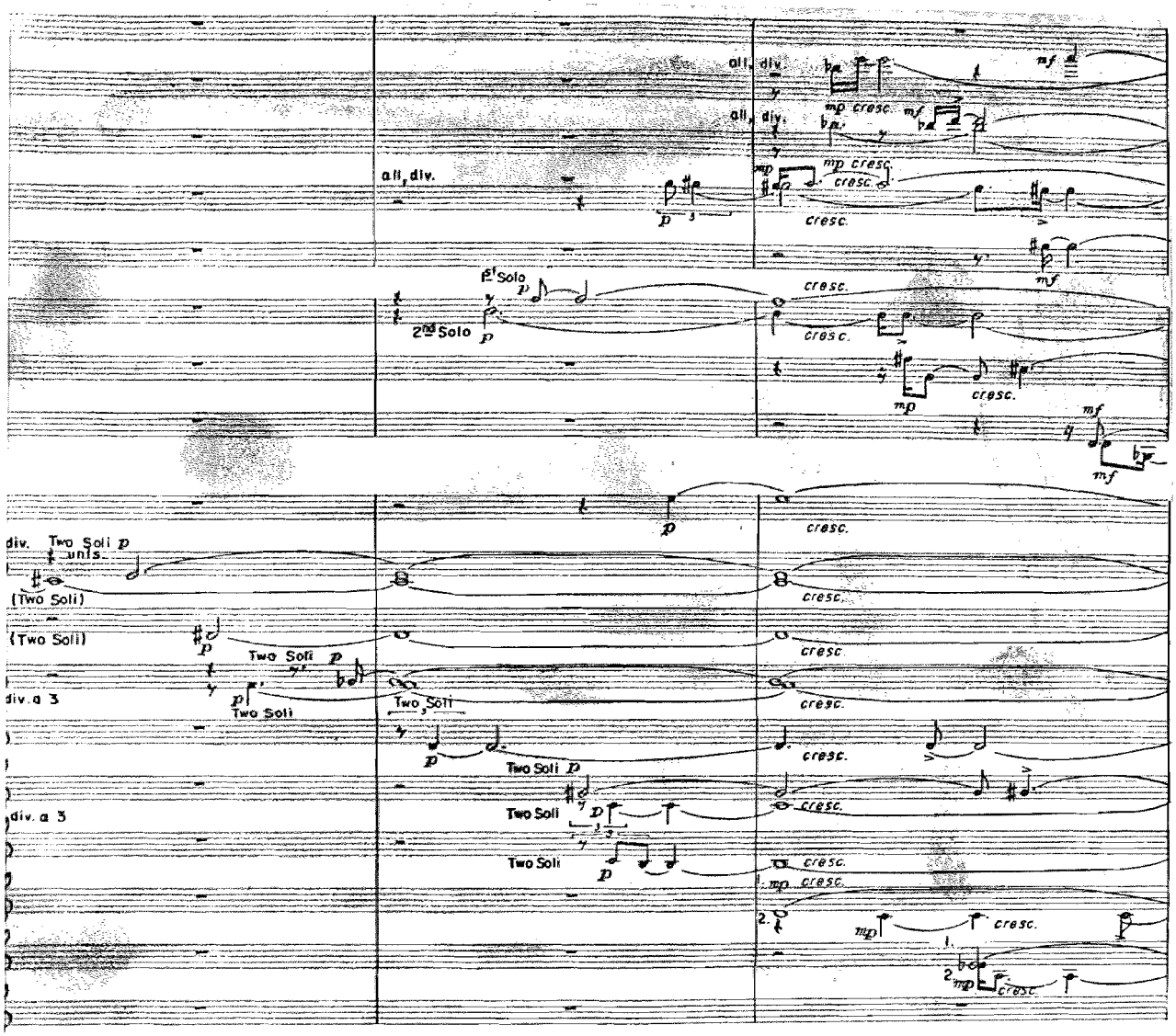
[1]Gunther Schuller, Meditation (New York: Associated Music Publishers, Inc., 1965). p. 3.

[2]Ibid.

An illustration of the type of melody that Schuller describes is listed below.



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The formal scheme of Meditation follows this pattern:

A - mm. 1 - 22
B - mm. 22 - 40

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[1]Gunther Schuller, op. cit., p. 10.

C - mm. 41 - 58
A' - mm. 59 - 67
D- Coda mm. 68 - end[1]

The A section develops out of several layers of melodic lines, rising to increasingly extreme climaxes at mm. 8, 13, and 17. Part B fans out into a long sustained twenty-eight note chord in the woodwinds. In m. 32, the twenty-eight note chord gives way to a single flute tone. Maximum contrast occurs here. Again the chord resumes as abruptly at m. 33 as it broke off at the end of m. 31. This time the chord is dismembered by a device which causes each sustained pitch to be absorbed, as it were, in the descending "Klangfarben-melodie" (tone-color-melody), in mm. 34 - 40.[2]

From m. 41, the piece rises again to attain its main climax. The recapitulation (A') is "detoured" into a coda in which various brass timbres are overlayed on an "improvised" background of flute and clarinet trills.

The coda begins with a momentary "outburst" which then dies away in a "restful", meditative mood.

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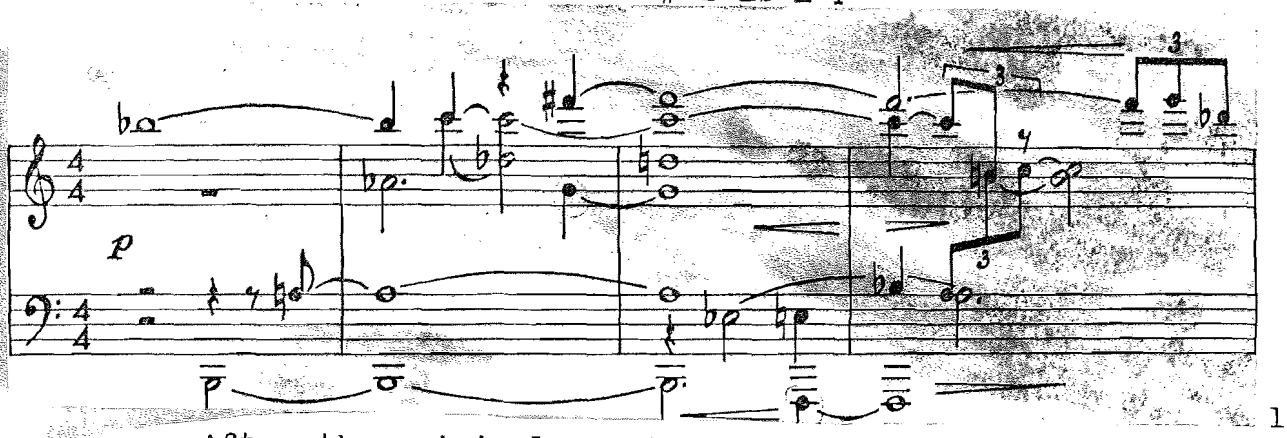
[1]Gunther Schuller, op. cit., p. 3.

[2]Ibid. p. 4.

The twelve-tone row used in the composition is as follows:

Bb B A Ab C Db G F# D Eb E F



After the original row is used, it is inverted. This is followed by retrograde and retrograde inversion. The four-part pattern is continued throughout the other transpositions of the set.

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[1]Gunther Schuller, op. cit., p. 4.

CHAPTER VII

CONCLUSION

The purpose of this study has been to show the development of the wind band during the past three and one-half centuries. Through the works chosen for the study, a path has been pursued showing advances made in music written for instrumental groups. Increasing size of instrumental ensembles providing for new sonorities has been noted.

Instruments have undergone a major change. New and better fingering systems have been developed providing greater facility for the performer and more freedom for the composer. The industrial revolution brought about large strides in the development of the brass instrument family. The birth of the piston valve represents a major advance in facility of brass instruments.

The addition of percussion instruments to the instrumental ensemble unveiled new musical effects.

The opening paragraphs of the first chapter referred to a scarcity of historical band information. Research for this thesis confirms the stark reality of the historical gap encompassing years from the band's origin to approximately 1900. After this date more reliable information is available. It seems reasonable to predict that research

sponsored by professional music organizations and graduate schools will assure an accurate documentation of the period after 1900. The earlier period requires careful scrutiny; a scrutiny which can only be successful through a thorough search of museums, libraries, and archives of Europe and America.

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